

## Music 102. Introduction to World Music

Classes: Monday, Wednesday & Friday, 2:00PM - 2:50PM

Location: FAB 2-20

Instructor: Dr. Federico Spinetti

Office: 3-34A Arts & Convocation Hall; office hours: Wednesday 10:00AM - 12:00PM. Tel. 492-7534; spinetti@ualberta.ca

### *Course description*

This course provides an introduction to the study of musics from around the world and to the discipline of ethnomusicology. It journeys across a variety of locations and musics, from continental Europe, to the Middle East, South and East Asia, the Caribbean and Latin America, Africa and the Anglo-American world. Issues addressed include the anthropological study of music; music of transnational diaspora communities; the construction and negotiation of cultural identities in music; the study of musics in their socio-historical, ideological and political contexts; music and religion; traditional and popular musics vis-à-vis processes of modernization, commodification and globalization; contemporary music technologies and media. The course makes extensive use of audiovisual materials in addition to lectures and readings. No formal knowledge of music theory, history, notation or ethnomusicology is a prerequisite for taking this course.

This course is for undergraduate students only.

### *Aims and objectives*

- › To promote appreciation for and understanding of a wide variety of music cultures worldwide.
- › To gain familiarity with the field of ethnomusicology and some of its methodological and theoretical approaches.
- › To promote a critical approach to the study of music.
- › To explore the possibilities offered by a number of methods and media to the process and outcomes of music research: fieldwork, analysis of texts and audiovisual documents, ethnographic writing, ethnographic filmmaking, field and studio recordings, etc.
- › To become acquainted with a number of music genres and musical practices in a variety of countries worldwide.
- › To study musical idioms and aesthetic perceptions in relation to their socio-historical contexts, and to develop a critical understanding of the role of music in culture and society.
- › To appreciate the diversity of cultural practices, collective histories and identity perceptions that flourish thanks to music making worldwide.

### *Course requirements*

- › **Class attendance.** The assignments and tests of this course will be based importantly on class and lecture content in addition to course readings. Attending class regularly is therefore essential to efficiently follow the progress of this course and to effectively complete its requirements.
- › **Reading review.** A written review on one course reading of your choice. Your review should be polished, and contain two sections: 1) a summary of the content of your chosen reading (200-250 words); 2) a critique of your reading (250-300 words), briefly evaluating its approach and methods, its possible biases and its significance for the study of world musics. This reading review counts for 10% of your final grade. Reviews that do not respect the word limits set above will be downgraded by one full point on the letter grading scale (i.e. from A to A-, from A- to B+, etc). Likewise, unjustified late submissions will be penalized by one full point on the letter grading scale. Please submit your review both in hard copy and electronically (by email). DUE in WEEK 6 (Fri, Oct 14).

- › **Midterm quiz.** A questionnaire to be completed in class in 50 minutes. It will contain short-answer questions asking you to provide basic notions and information relevant to the course content (from Week 2 to 7). Class/lecture content, *assigned* readings and *additional* readings (see under *Class Schedule & Readings*) will provide sufficient preparation for this assignment. The midterm will take place in WEEK 8 (on Monday, Oct 24).
- › **Topic response essay.** A written response to one weekly topic of your choice. Your paper should 1) present your chosen weekly topic by identifying its main research issues/questions; 2) drawing on course materials (class/lecture content; *assigned* and *additional* readings; class discussion if applicable) discuss how such questions and problems may be tackled; 3) formulate one or more original research questions that may encourage further exploration of the topic under consideration. Your paper should be polished and between 500 and 600 words in length. Papers that do not respect this word limit will be downgraded by one full point on the letter grading scale (i.e. from A to A-, from A- to B+, etc). Likewise, unjustified late submissions will be penalized by one full point on the letter grading scale. This essay counts for 20% of your final grade. Please submit your paper both in hard copy and electronically (by email). DUE WEEK 11 (Mon, Nov 14).
- › **Listening quiz.** A test to be performed in class in 50 minutes. A number of music samples will be played for you in class and you will be required to provide basic information about them (i.e. performer, country, music genre) by filling in a questionnaire. All samples will be drawn from class materials. Halfway through the course you will be given a playlist of 12 to 15 samples, out of which only 8 will be chosen for the test by the instructor. DUE WEEK 13 (Mon, Nov 28).
- › **Final exam.** A final exam paper to be completed in class in 2 hours. It will be divided in two parts: 1) a questionnaire containing short-answer questions asking you to provide basic notions and information relevant to the course content (from Week 8 to 13); 2) a list of essay questions related to each one of the course weekly topics. You will have to answer to one question of your choice in essay-like form. Class/lecture content, *assigned* readings and *additional* readings (see under *Class Schedule & Readings*) are required for this assignment. Date of exam TBA.

### ***Academic integrity***

You should be familiar with the Code of Student Behavior as published in Section 25 of the 2011-2012 Calendar and available online at

<http://www.governance.ualberta.ca/CodesofConductandResidenceCommunityStandards/CodeofStudentBehaviour.aspx>.

*"Policy about course outlines can be found in section 23.4(2) of the University Calendar". (GFC 29 SEP 2003)*

*"The University of Alberta is committed to the highest standards of academic integrity and honesty. Students are expected to be familiar with these standards regarding academic honesty and to uphold the policies of the University in this respect. Students are particularly urged to familiarize themselves the provisions of the Code of Student Behaviour (online at <http://www.uofaweb.ualberta.ca/governance/studentappeals.cfm>.) and avoid any behaviour which could potentially result in suspicions of cheating, plagiarism, misrepresentation of facts and/or participation in an offence. Academic dishonesty is a serious offence and can result in suspension or expulsion from the University." (GFC 29 SEP 2003)*

### ***Department of Music Policy on Learning and Work Environment***

The Department of Music policies on Learning and Work Environment can be found at

<http://www.music.ualberta.ca/Resources/StaffResources/Learning%20and%20Working%20Environment.aspx>

### ***Assessment***

Each assignment will be marked according to the numeric scale of evaluation given below. Individual assignment marks will be combined to obtain a final numeric grade, which will be translated into the correspondent final letter grade.

A	4.0
A-	3.7
B+	3.3
B	3.0
B-	2.7
C+	2.3
C	2.0
C-	1.7
D+	1.3
D	1.0
D-	0.7
F	0.0

The relative weight of each assignment on the overall grade is as follows:

Reading review (summary and critique): 15% (7.5% + 7.5%)
Midterm questionnaire: 15%
Topic response essay: 20%
Listening quiz: 15%
Final exam: 35%

### **Resources**

There are no required textbooks for this course. A number of relevant books, articles and audiovisual materials are on reserve for you at the Music Library. Please note that most of the articles required for this course are available online through the University of Alberta Library databases. Relevant bibliographic or audiovisual materials that may not be available through the University Library will be handed out in class, included in the course mediawiki page or made accessible in my office. The course mediawiki page (<http://www.fwalive.ualberta.ca/mediawiki/>) will be an essential resource for updated reading assignments and class schedule.

Recording of lectures is permitted only with the prior written consent of the professor or if recording is part of an approved accommodation plan.

### **Class Schedule & Readings**

Classes are organized by topic/issue; that is, by their *theoretical focus* and not by geo-cultural area or music genre. As a rule, each class addresses more than one geo-cultural area and/or musical genre. The same or closely related geo-cultural areas and/or musical genres may be revisited in different weeks, albeit from different theoretical angles. Likewise, while many theoretical issues will recur at different times across a number of classes, each class will focus specifically on one theoretical issue and explore it in some detail.

The readings listed below are provisional and may be rectified: please consider reading assignments given in the course mediawiki (<http://www.fwalive.ualberta.ca/mediawiki/>) and/or in class as authoritative. It is important that you complete *Assigned Readings* by class time! Otherwise, you will fall behind and derive much less benefit from class meetings. *Additional Readings* are not required by class time, but will be essential to preparing for the midterm questionnaire, the topic response essay and the final exam. *Further Readings* are optional and are for those of you who wish to explore any given weekly topic in greater depth.

**WEEK 1: Sept 7**                      *Introduction to the course*

Wed, Sept 7                              *Lecture*

Fri, Sept 9                                *No class*

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**WEEK 2: Sept 14 & 16**              *Key issues in the study of 'world music'*

Mon, Sept 12                            *No class*

Wed & Fri, Sept 14 & 16              *Lectures*

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**Week 3: Sept 19, 21 & 23**        *Introduction to ethnomusicology and the anthropology of music*

Mon, Wed, Fri:                        *Lectures*

Readings:

*Assigned reading:* **Merriam, Alan P.** *The Anthropology of Music*. Evanston, Illinois: Northwestern University Press, pp. 1-16.

*Additional reading:* **Seeger, Anthony.** *Why Suyá Sing: a musical anthropology of an Amazonian People*. Cambridge/New York: Cambridge University Press, pp. xiii-xvii (Preface).

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**Week 4: Sept 26, 28 & 30**        *Traditions and post-traditions: challenging authenticity*

Mon, Wed, Fri:                        *Lectures (case study: Central Asia)*

Readings:

*Assigned reading:* **Levin, Theodore.** "Central Asia; Overview." In Virginia Danielson (ed.), *Garland Encyclopedia of World Music Volume 6: The Middle East*. London/New York: Routledge, pp. 895-906.

*Additional reading:* **Spinetti, Federico.** "Open Borders: Tradition and Tajik Popular Music: Questions of Aesthetics, Identity and Political Economy." *Ethnomusicology Forum*, 14/2, 2005, pp. 185-211.

OR

**Spinetti, Federico.** "Tradition-based popular music in contemporary Tajikistan." In Theodore Levin (ed.) *Central Asian Music Textbook*. Forthcoming 2011.

*Further reading:* **During, Jean.** "Power, authority and music in the cultures of Inner Asia." *Ethnomusicology Forum*, 14/2, 2005, pp. 143-164.

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**Week 5: Oct 3, 5 & 7**    *Globalization and (g)locality in the popular musics of the world*

Mon, Wed, Fri                        *Lectures (case studies: Algeria, China)*

Readings:

*Assigned reading:* **Langlois, Tony.** "Local and Global in North African Popular Music." *Popular Music*, 15/3, 1996, pp. 259-273.

*Additional reading:* **Harris, Rachel.** "Reggae on the Silk Road: the Globalization of Uygur Pop." *The China Quarterly*, 183, 2005, pp. 627-643.

Further reading: **Turino, Thomas**. "Are we global yet? Globalist discourse, cultural formations and the study of Zimbabwean popular music." *British Journal of Ethnomusicology*, 12/2, 2003, pp. 51-79.

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**Week 6: Oct 12 & 14**      *Audiovisual and electronic media: worldwide uses and issues of representation*

Mon, Oct 10      No class

Wed      Lecture (case study: Korea/China)

Fri      Lecture (filmmaking examples)

[DUE: Reading review \(Fri, Oct 14\)](#)

Readings:

Assigned reading: **Pease, Rowan**. "Internet, fandom, and K-Wave in China." In **Howard, Keith (ed.)**. *Korean Pop Music: Riding the Wave*. Folkstone: Global Oriental, 2006, pp. 161-175.

Additional reading: **Lysloff, René and Leslie C. Gay Jr.** "Introduction: Ethnomusicology in the Twenty-first Century" in René Lysloff and Leslie C. Gay Jr. (eds.) *Music and Technoculture*. Middletown, Conn.: Wesleyan University Press, 2003, pp. 1-22.

Further reading: **Greene, Paul D.** "Sound Engineering in a Tamil Village: Playing audio cassettes as devotional performance", *Ethnomusicology*, 43/3, 1999, pp. 459-489.

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**Week 7: Oct 17, 19 & 21**      *Music, identity and nationhood*

Mon      Lecture (case study: Nigeria)

Wed      Film screening: *Crossing the Bridge: The sound of Istanbul*, by Fatih Akin

Fri      Lecture (case study: Bosnia)

Readings

Assigned reading: **Waterman, Christopher**. "'Our tradition is a very modern tradition': popular music and the construction of pan-Yoruba identity." *Ethnomusicology*, 34/3, 1990, pp. 367-379.

Additional reading: **Lausevic, Mirjana**. "The ilahiya as a symbol of Bosnian Muslim national identity." In Mark Slobin (ed.) *Retuning Culture: Musical Changes in Central and Eastern Europe*. Durham: Duke University Press, 1996.

Further reading (film reading): **Solomon, Thomas**. "'Living underground is tough': authenticity and locality in the hip-hop community in Istanbul, Turkey." *Popular Music*, 24/1, 2005, pp. 1-20.

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**Week 8: Oct 24, 26 & 28**      *Music, religion and ritual*

Mon      [MIDTERM QUIZ](#)

Wed, Fri      Lectures (case studies: India, Turkey)

Readings:

Assigned reading: **Wulff, Donna Marie**, "On Practicing Religiously: Music as Sacred in India." In Joyce Irwin (ed.) *Sacred Sound: Music in Religious Thought and Practice*. Chico, California: Scholars Press, 1983, pp. 149-172.

Additional reading: **Asani, Ali**, "Music and dance in the work of Mawlana Jalal al-Din Rumi." *Islamic Culture*, 60/2, 1986, pp. 41-55.

Further reading: **Nasr, Seyyed Hossein**, "Islam and Music: the legal and spiritual dimensions." In Lawrence E. Sullivan (ed.) *Enchanting Powers: Music in the World's Religions*. Cambridge, Mass.:

**Week 9: Oct 31, Nov 2 & 4**                      *Musics of the world in the World Music market*

Mon                      *Lecture* (case study: Central African Republic)  
Wed                      *Film screening: Buena Vista Social Club*, by Wim Wenders  
Fri                      *Lecture* (case studies: Syria)

Readings:

*Assigned reading: Feld, Steven.* "Pygmy POP: A genealogy of schizophonic mimesis." *Yearbook for Traditional Music*, 28, 1996, pp. 1-35.

*Additional reading: Shannon, Jonathan H.* "Sultans of Spin. Syrian Sacred Music on the World Stage." In Post, Jennifer C. (ed.) *Ethnomusicology. A Contemporary Reader*. New York: Routledge, 2006, pp. 17-32.

*Further reading (film reading): Perna, Vincenzo.* "Marketing nostalgia: the rise of Buena Vista Social Club" in Vincenzo Perna, *Timba: the sound of the Cuban crisis*, Aldershot & Burlington, VT: Ashgate, 2005.

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**Week 10: Nov 7 & 9**    *Transnational migrations and diaspora musics*

Mon & Wed, Nov 7 & 9              *Lectures*  
Fri, Nov 11                      *No class*

Readings:

*Assigned reading: Gross, Joan, David McMurray and Ted Swedenburg.* "Arab Noise and Ramadan Nights: Rai, Rap and Franco-Maghrebi Identities." *Diaspora*, 3/1, 1994, pp. 3-39.

*Additional reading: Ramnarine, Tina.* "'Indian' music in the Diaspora: Case Studies of 'Chutney in Trinidad and in London.'" *British Journal of Ethnomusicology*, 5, 1996, pp. 133-153.

*Further reading: Swedenburg, Ted.* "Islamic hip-hop vs. Islamophobia: Aki Nawaz, Natacha Atlas, Akhenaton," in Mitchell, Tony (ed.) *Global Noise: rap and Hip-Hop outside the USA*. Middletown: Wesleyan University Press, 2002.

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**WEEK 11: Nov 14, 16 & 18**    *Music, politics and resistance*

Mon                      *Lecture* (case study: Cuba)

[DUE: Topic response essay \(Mon, Nov 14\)](#)

Wed                      *Film screening: Amandla: A Revolution in Four Part Harmony*, by Lee Hirsch.  
Fri                      *Lecture*

Readings:

*Assigned reading: Baker, Geoffrey.* "Hip Hop Revolucion! Nationalizing Rap in Cuba." *Ethnomusicology*, 49/3, 2005, pp. 368-402.

*Additional reading: Nooshin, Laudan.* "Subversion and Countersubversion: Power, Control, and Meaning in the New Iranian Pop Music." In Randall, A.J. (ed.) *Music, Power, and Politics*. NY/London: Routledge, 2005, pp. 231-272.

*Further reading (film reading): Viljoen, Stella.* "En Route to the Rainbow Nation: South African Voices of Resistance." In Richard Young (ed.) *Music, Popular Culture, Identities*. Amsterdam / New York: Rodopi, 2002, pp. 319-337.

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**WEEK 12: Nov 21, 23 & 25*****Music, conflict and violence***

Mon *Lecture* (case studies: Lebanon, UK)

Wed *Film screening*: Heavy Metal in Baghdad, by Eddy Moretti & Suroosh Alvi.

Fri *Lecture* (case study: Mexico)

**Readings:*****Assigned readings:***

**Burkhalter, Thomas.** "Thanks for letting me hear the war again." *Norient*, July 31, 2006. Online at [http://www.norient.com/html/show\\_article.php?ID=90](http://www.norient.com/html/show_article.php?ID=90)

and

**Simonett, Helena.** "Los gallos valientes: Examining Violence in Mexican Popular Music."

*Transcultural Music Review*, no. 10, 2006. Online at

<http://www.sibetrans.com/trans/trans10/simonett.htm>

*Additional reading*: **Hamm, Mark S.** "Hammer of the Gods Revisited: Neo-Nazi Skinheads, Domestic Terrorism, and the Rise of the New Protest Music," in Jeff Ferrell and Clinton R. Sanders (eds.) *Cultural Criminology*. Boston: Northeastern University Press, 1995, pp. 190-212.

***Further reading:***

**Cusick, Suzanne G.** "Music as Torture / Music as Weapon." *Transcultural Music Review*, 10, 2006.

Online at [http://www.sibetrans.com/trans/trans10/cusick\\_eng.htm](http://www.sibetrans.com/trans/trans10/cusick_eng.htm)

OR

**Pieslak, Jonathan R.** "Sound Targets: Music and the War in Iraq." *Journal of Musicological Research* 26, 2007, pp. 123-49.

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**Week 13: Nov 28, 30 & Dec 2*****Worlds of film music***

Mon [LISTENING QUIZ](#)

Wed, Fri *Lectures* (case study: India)

**Readings:**

*Assigned reading*: **Booth, Greg.** "That Bollywood sound." In Mark Slobin (ed.) *Global soundtracks: worlds of film music*. Middletown, Conn.: Wesleyan University Press, 2008.

*Additional reading*: **Getter, Joseph & B. Balasubrahmaniyan.** "Tamil film music: sound and significance." In Mark Slobin (ed.) *Global soundtracks: worlds of film music*. Middletown, Conn.: Wesleyan University Press, 2008.

*Further reading*: **Adamu, Abdalla Uba.** "The influence of Hindi film music on Hausa videofilm soundtrack music." In Mark Slobin (ed.) *Global soundtracks: worlds of film music*. Middletown, Conn.: Wesleyan University Press, 2008.

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**Week 14: Dec 5 & 7**

Course recap week

Mon, Wed

Course recap

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**FINAL EXAM: DATE TBA**

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## Bibliography

- Adamu, Abdalla Uba.** "The influence of Hindi film music on Hausa videofilm soundtrack music." In Mark Slobin (ed.) *Global soundtracks: worlds of film music*. Middletown, Conn.: Wesleyan University Press, 2008.
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- Booth, Greg.** "That Bollywood sound." In Mark Slobin (ed.) *Global soundtracks: worlds of film music*. Middletown, Conn.: Wesleyan University Press, 2008.
- Burkhalter, Thomas.** "Thanks for letting me hear the war again." *Norient*, July 31, 2006. Online at [http://www.norient.com/html/show\\_article.php?ID=90](http://www.norient.com/html/show_article.php?ID=90)
- Cusick, Suzanne G.** "Music as Torture / Music as Weapon." *Transcultural Music Review*, 10, 2006. Online at [http://www.sibetrans.com/trans/trans10/cusick\\_eng.htm](http://www.sibetrans.com/trans/trans10/cusick_eng.htm)
- During, Jean.** "Power, authority and music in the cultures of Inner Asia." *Ethnomusicology Forum*, 14/2, 2005, pp. 143-164.
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- Greene, Paul D.,** "Sound Engineering in a Tamil Village: Playing audio cassettes as devotional performance", *Ethnomusicology*, 43/3, 1999, pp. 459-489.
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- Harris, Rachel.** "Reggae on the Silk Road: the Globalization of Uygur Pop." *The China Quarterly*, 183, 2005, pp. 627-643.
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- Merriam, Alan P.** *The Anthropology of Music*. Evanston, Illinois: Northwestern University Press.
- Naficy, Hamid.** "Identity Politics and Iranian Exile Music Videos." In Richard Young (ed.) *Music, Popular Culture, Identities*. Amsterdam / New York: Rodopi, 2002, pp. 249-267.
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- Perna, Vincenzo.** "Marketing nostalgia: the rise of Buena Vista Social Club" in Vincenzo Perna, *Timba: the sound of the Cuban crisis*, Aldershot & Burlington, VT: Ashgate, 2005.
- Pieslak, Jonathan R.** "Sound Targets: Music and the War in Iraq." *Journal of Musicological Research* 26, 2007, pp. 123-49.
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- Rice, Timothy.** 1996. "The dialectic of economics and aesthetics in Bulgarian music." In Slobin, Mark (ed). *Retuning Culture: musical changes in Central and Eastern Europe*. Durham/London: Duke University Press, 1996.
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- Solomon, Thomas.** "'Living underground is tough': authenticity and locality in the hip-hop community in Istanbul, Turkey." *Popular Music*, 24/1, 2005, pp. 1-20.
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- Swedenburg, Ted.** "Islamic hip-hop vs. Islamophobia: Aki Nawaz, Natacha Atlas, Akhenaton," in Mitchell, Tony (ed.) *Global Noise: rap and Hip-Hop outside the USA*. Middletown: Wesleyan University Press, 2002.
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- Waterman, Christopher.** "'Our tradition is a very modern tradition': popular music and the construction of pan-Yoruba identity." *Ethnomusicology*, 34/3, 1990, pp. 367-379.

#### FILMS

- *Crossing the Bridge: The sound of Istanbul*. By Fatih Akin. Strand Releasing, 2006.
- *Buena Vista Social Club*. By Wim Wenders. Road Movies Filmproduktion, 1999.
- *Amandla: A Revolution in Four Part Harmony*. By Lee Hirsch. ATO Pictures, 2003.
- *Heavy Metal in Baghdad*. By Eddy Moretti Suroosh Alvi. ViceFilms 2007.
- *The Whirling Dervishes of Turkey*. By Penny Ward. World Music Institute & The Threshold Society with the Mevlevi Ensemble of the Mevlana Culture and Art Foundation, 1997 [VHS].